

Music, Individuals and Contexts

Dialectical Interactions

edited by **Nadia Amendola**
Alessandro Cosentino
Giacomo Sciommeri



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Presentazione

In un presente complesso, in costante e accelerata mutazione, tra le numerose e difficili sfide che le università sono chiamate a fronteggiare, vi è l'esigenza di sapersi innovare, guardare avanti e al contempo custodire, tramandare e valorizzare il passato.

È, questa, una regola generale, che si applica ad ogni ambito, ad ogni settore disciplinare, ciascuno con le proprie peculiarità. La *1st Young Musicologists and Ethnomusicologists International Conference*, organizzata in collaborazione con l'associazione "Ricerca Continua. Alumni Lettere e Filosofia Tor Vergata", ha avuto ampia risposta internazionale, confermando ancora una volta il ruolo di primissimo piano del nostro Ateneo come motore di sviluppo culturale. In coerenza con la missione e visione che "Tor Vergata" ha anni fa orientato allo sviluppo sostenibile, anche questa iniziativa ci porta a riflettere sulla necessità di farci, sempre più, facilitatori della virtuosa circolazione della conoscenza.

Ciò che dobbiamo ai nostri giovani, ai cittadini di domani, alla futura classe dirigente di questo Paese, è un impegno duraturo e profondo sul fronte della didattica e della ricerca scientifica. Dobbiamo promuovere la cultura, ma anche aprirci alla società, essere validi interlocutori internazionali, interpretando il senso della nostra Terza missione in ogni sua sfaccettatura, rendendo così massima la nostra generatività per offrire un contributo fattivo.

"La musica – disse Ludwig van Beethoven – è una rivelazione più profonda di ogni saggezza. Chi penetra il senso della Musica potrà liberarsi da tutte le miserie in cui si trascinano gli altri uomini".

E di miserie, il mondo, non ha davvero bisogno: ha bisogno di trovare una chiave di lettura per i problemi che lo affliggono, ha bisogno di prendersi cura dei giovani talenti affinché questi siano capaci di intraprendere un proprio, virtuoso cammino, consapevoli di ciò che saranno in grado di "saper fare", ma anche, se non soprattutto, "saper essere".

Giuseppe Novelli
Rettore dell'Università degli Studi di Roma "Tor Vergata"

Preface

“Ricerca Continua” is an association bringing together “Tor Vergata” University, Rome, Letters and Fine Arts doctoral students and alumni. It was founded in 2015 to connect people from sundry research areas by organizing meetings, seminars, and other events favoring academic exchange. Its starting point, as well as its most important event, is the annual PhD students and PhDs interdisciplinary conference, organized by some of its members.

This book was conceived along similar lines – as a virtual place where everybody can share their researches. Sharing – knowledge, studies, information, research – is the keyword here. Nadia Amendola, Alessandro Cosentino, and Giacomo Sciommeri had the great idea of gathering contributions from the whole world for the 1st *Young Musicologists and Ethnomusicologists International Conference*. They struggled to promote their fantastic initiative and ultimately achieved great results – lots of participants, over 100 abstracts received from young musicology and ethnomusicology researchers.

The success of the meeting, and therefore the birth of this book, resulted from sundry elements: first off, those young researchers’ deep enthusiasm in devoting themselves to music, research, and dialogue; then their unity and strong mutual collaboration; and finally, their ambition to launch scholarly activities marked by strong impact, constructive spirit, and broad international scope. Without such elements, neither this book nor “Ricerca Continua” activities would exist.

Our symbol is a forward-pointing arrow; our color is green, the same as our University’s. We are looking at the future with enthusiasm, unity and ambition, while also emphasizing our identity, strongly associated to our roots and to our University.

Many thanks to Nadia, Alessandro, and Giacomo for their work and for this book, a major example of interactive experience both in our field and in our Association. They proved that great things can be achieved, when diverse people share their best abilities to do *continuous research*.

Alessandro Ricci
President, “Ricerca Continua. Alumni Lettere e Filosofia Tor Vergata”

Introduction

Nadia Amendola, Alessandro Cosentino, Giacomo Sciommeri

The volume *Music, individuals and contexts: dialectical interactions* represents the final step of a long journey that began with the organization of the 1st *Young Musicologists and Ethnomusicologists International Conference* (YMEIC), which took place in Rome at the University “Tor Vergata” on 27-28 April 2017. This project was conceived to corroborate our belief that sharing data and ideas is an essential and productive phase of the research process, especially for young scholars. Two features of that conference – and consequently of this volume – were designed to increase the impact of sharing scientific knowledge: first, the internationality of the proposals aimed to enrich the range of methodologies, approaches and topics with which the contributors came in contact. This aspect is expressed here through a multilingual selection of published essays (English, Italian, French and Spanish). Secondly, the combination of perspectives from musicologists and ethnomusicologists was intended to provide the widest variety of points of view on the same research topic: music.

The main topic of both the 1st *Young Musicologists and Ethnomusicologists International Conference* and this volume – namely the dialectical interactions among musical events, the participating individuals, and the contexts that support and encourage musical expressions – represents the glue that holds together these heterogeneous fields of inquiry. This topic also serves as an experiment in determining how musicologists and ethnomusicologists react to the same intellectual stimuli, and it provides insight into the current approaches of these two scientific perspectives, which were historically antipodean with respect to the relationship between music, the individual and context as Giorgio Adamo expertly explained in his keynote speech at the conference opening session (see below).

Music, individuals and contexts: dialectical interactions is materially designed as a single volume with chronologically ordered essays that move from musicology to ethnomusicology to investigations into current musical interactions, covering the gamut of musics, from ancient to contemporary.

The musicological section opens with two reflections on Western early music: the first addresses musical practice after the Anglican reform (Vona), and the second explores the theoretical aspect of the relationship between musical writing and Girolamo Montesardo's memory system (Pignatiello). The following group of essays addresses Baroque vocal chamber and operatic compositions, focusing on the meaning of texts and on their authors: the German Lieder by Heinrich Albert (Masiero), the influence of alchemical precepts and mythological classical culture on the Italian cantata texts of Giovanni Lotti (Amendola) and Donato Antonio Leonardi (Sciommeri), and the influence of Lutheran theologians manifested in the verses of the sacred cantatas by Johann Sebastian Bach (Heber). On the operatic side, the collaboration between Pietro Pariati and Apostolo Zeno (De Feo) is explored along with Girolamo Frigimelica Roberti's Venetian tragicomedies (Marcaletti) and Maria Antonia Walpurgis' musical verses written in antithesis to the Metastasian poetical canons (Gandolfo). Finally, 17th and 18th century music is investigated from a theoretical perspective through composers who used *partimenti* as a teaching method (Cipriani) and through interest in the production of instrumental music as represented by examples of characteristic Italian string quartets (Laghi).

Nineteenth-century dialectical interactions are illustrated through multifaceted artistic expressions connected to music, such as the influence of the French *menuet de la cour* on the Spanish dance of the same name (Roldán Fidalgo), and pictorial and architectural homage to French, Italian and German composers (Osmond). In addition this volume offers essays concerning opera in this historico-musical period, including explorations of Vincenzo Bellini's use of *partimento* in his compositions (Pollaci), the Parisian musical experience of the two sisters and singers Barbara and Carlotta Marchisio (Nicolò), and the settings of Modest Ilyich Cajkovskij's librettos (Stetsenko). Together with the reflections about this most important Russian librettist, essays about allusions to Wagner's operas in Gustav Mahler's symphonies (Arkle), French echoes in the musical production of the Cuban composer Gaspar Villate (Rodríguez Duchesne), and the influence of Symbolism on Gian Francesco Malipiero's compositions (Cossu) lead toward a group of contributions about 20th century music, which expands beyond the perspective of Occidental culture to the music of the rest of the world. We consider this part of the volume as a preparation for the multicultural perspectives of the following ethnomusicological session. The main topic is depicted here through reflections on the interest in past cultural tendencies that is shown by new musical expressions, such as the impact of Romanticism, Impressionism and Neoclassicism on the Serbian composer Stevan Hristić (Bralović); of Neoclas-

sicism on Luís de Freitas Branco's symphonies (Pina); of early music on the productions of the Portuguese record company Valentim de Carvalho (Hora). This topic is further developed in essays exploring the iteration of Bach's compositions during the concerto season of the main Roman musical institutions (Borghesi) and the inspiration of Wolfgang Rihm on Büchner's musical style (Franceschetti).

Following an essay about the creation of Italian national identity as presented in instrumentation and orchestration handbooks (Bottaro), two essays investigate aspects of contemporary musicology itself, in particular Soviet-inspired ideological influences on the musicological works by Zofia Lissa (Bruni) and Dragutin Gostuški, who looks also to European culture (Radovanović). This concluding part of the musicological session brings to our attention a trio of intriguing topics: the relationship of 'individuals' with the post-Soviet cultural environment that is the central focus of the musical production of Estonian composer Veljo Tormis (McGinn), the musical output of Greek composers Nikos Skalkottas and Yannis Constantinidis (Tsiouti), and Elliott Carter's style between Modernism and Postmodernism (White).

The ethnomusicological section opens with three essays regarding contemporary musical practices in Indonesia: the importance of Ki Nartosabdo in the history of Javanese music and performing arts (Meloni), urbanization and spread of a 'folk' musical practice characterized by the use of autochthonous bamboo idiophones in Yogyakarta (Zappatore), and the role of composers in Balinese *gamelan* music (Mangifesta). The essays that follow investigate urban 'ethno-fusion' in Georgia (Lomsadze) and the influence of neighboring countries and other Georgian regions in Ajarian regional musical practices (Surmanidze).

The topic of music and religion is treated through investigations into the importance of *mu'allimūn*, transmitters of the Coptic liturgical music tradition, in both Egypt and diasporic contexts (Rizzuto); the different musical roles in Rome of Ukrainian-born pianist and choral director Halena Hromeck (Lacoste); the 'construction' and leading of a musical prayer by Marco Bonafaccia, founder of a charismatic group in Rome (Dicuonzo); and the importance of singers Catarina Sargenta 'Chitas' and Maria Nabais in the *Encomendação das Almas* nocturnal procession in Penha Garcia, Portugal (Ventura).

The following group of essays investigates the role of key musicians in different contexts: Pèire Boissière, composer, teacher and traditional singer of Occitan repertoire (Cialone); António de Almeida Abrantes, conductor of Abrunhosa do Mato's Wind Band in a small village of Portugal (Cardoso); Pete Jones and Grandmaster Flash, DJs operating in the early 1970's musical scene of New York (Le Galloudec); the production process of the Chinese-American

opera *Dream of the red chamber* by Bright Sheng (Fang); and the individual style of Giddes Chalamanda, guitar song composer from Malawi (Cosentino).

Three musical instruments and their playing techniques are presented in the essays on *guqin*, an ancient Chinese seven-string zither (Wang), the violin performance of Turkish musician Cevdet Cagla (Gürel), and digital live coding musical practice (Mori). The concluding part of this volume is dedicated to the topic of music and politics: the musical activities in the fascist internment camp in Ferramonti di Tarsia (Del Zoppo), the life of Holocaust survivor and Sephardic composer and songwriter Flory Jagoda between Bosnia-Herzegovina and the United States of America (Kamhi), the music of South Korean composer Choi Ok-sam in the North Korean diaspora (Kwon), and the compositional techniques adopted by Sofija Gubajdulina to highlight the allegorical meaning of the animated film *Čelovek i ego ptica* as an explicit criticism of the Soviet regime (Zhivova).

* * *

Such challenging and expansive editorial work was made possible by the generous contributions of many people: our greatest thanks to Giuseppe Novelli (Rector of the University of Rome “Tor Vergata”), Emore Paoli (Director of the Department of Art, Humanities and Philosophy), and Franco Salvatori (previously Director of the Department of History, Humanities and Society) who supported the spirit of our initiatives through their presence at the conference; to Alessandro Ricci (President of the “Ricerca Continua. Alumni Lettere e Filosofia Tor Vergata” Association), who kindly encouraged our idea to expand our horizons to international scientific sharing; to the other members of the Scientific Committee and our supportive academic guides: Giorgio Adamo (also the keynote speaker at the conference), Serena Facci, Teresa M. Gialdroni and Giorgio Sanguinetti; and to all our contributors who made this volume possible and reacted with an enthusiastic and open-minded attitude to our requests. Finally, each editor of this volume wants to thank the other ones for this friendly opportunity for mutual academic and personal growth.

Between East and West: Dragutin Gostuški's musicological work*

Bojana Radovanović

Dragutin Gostuški (1923-1998), a composer and an art historian by vocation, as well as a musicologist and a music critic by ambition, is one of the most prominent personalities in the Serbian and Yugoslav music scene in the second half of the 20th century. His musicological work represents an abundant and intriguing field for research, given the fact that he left behind an extensive number of books, studies, scientific articles, and essays. The aim of this contribution is to examine the role Dragutin Gostuški had in Serbian musicology while taking into account the specifics of the Yugoslav and Serbian context after World War II, and during the second half of the 20th century.

Gostuški dedicated most of his working time to the science of music, aesthetics, theory and philosophy of arts, as well as music and art criticism. During the Sixties, he reasoned that, in order to be a good and honest critic, he must end his career in composing. As for his career in musicology, in 1952, young Gostuški was proposed as an assistant with the Institute of Musicology Serbian Academy of Sciences and Arts in Belgrade. In 1965 he obtained his doctor's degree at the Faculty of Philosophy in Belgrade, defending his thesis *Umetnosti u evoluciji stilova* ('Art in the evolution of styles'). Three years later, the dissertation was published with the title *Vreme umetnosti. Prilog zasnivanju jedne opšte nauke o oblicima* ('The time of art. Contribution to the establishment of a general science of forms').¹ Gostuški's main concerns in this study,

* This paper was written as a part of the Project no. 177004: *Serbian musical identities within local and global frameworks: traditions, changes, challenges*, funded by the Serbian Ministry of Education, Science and Technological Development.

[1] Dragutin Gostuški, *Vreme umetnosti. Prilog zasnivanju jedne opšte nauke o oblicima* ['The time of art. Contribution to the establishment of a general science of forms'], Beograd, Muzikološki institut SANU-Prosveta, 1968. For detailed biography of Dragutin Gostuški in Serbian, see: Катарина Томашевић, *Драгутин Гостушки, (1923-1998)*, «Нови звук», 13, 1999, pp. 125-131; Ead., *др Драгутин Гостушки, «Музикологија»*, бр. 10, 2010, pp. 211-222. For biography in English, see: Katarina Tomašević, *The man who was trusted*, in *The birth of Serbian musical culture*, ed. by Snežana Nikolajević, Beograd, Radio-Televizija Srbije-Muzikološko društvo Srbije, 2017, pp. 9-24.

like in his earlier scientific paper and essays, were the evolution of art, shifts of the stylistic epochs, the symmetry of time and space, as well as the notion of musical rhythm in a psychological, historical, and morphological sense. During the Seventies, he was the director of the Institute and the first one with the doctoral degree on that position.

The most prominent spheres of his work were, without a doubt, criticism and active participation in public musical and art scene, where he was reputable as the organizer, promoter, and close collaborator with electronic media. Although we are still lacking the final number, so far there are around 400 texts, essays and critiques in his bibliography. Praising Gostuški's unique style, Palavestra notes the following:

[He] developed two important characteristics: a clear take on things and an ease of expression. His style is relaxed and simple, yet never shallow or superficial. Humor, ridicule, and self-irony free his style from the pathos of intense passions and pretentious words. Even when he advocates the highest criteria or fails to conceal his aversion to populism, vulgarities, and cheap taste, he dresses his determination up in witty and light words, with an accentuated rhetorical punch line. [...] This is a familiar pedagogical method for the reader or listener to remember what the author wanted to say.²

This excerpt does justice to Gostuški's essays and critiques, and especially to his television appearances and series, such as *Rađanje srpske muzičke kulture* ('The birth of Serbian music culture', Radio Television Belgrade, 1987).

As an important figure in public life, he was a member of the organizing committees for many important events during the Sixties, Seventies, and the Eighties. These include the interdisciplinary panel debates entitled *Discussions about science and art* (1974-1980, an open university of free thinking, a modern revival of the Renaissance *Camerata*, where numerous leading musicians, art historians, linguists, physicists, mathematicians, and philosophers, took part in lively discussions), Belgrade Music Festival (BEMUS), and Belgrade Jazz Festival (1977) which are still held every year, Yugoslav Choral Festival in Niš, to name a few. Likewise, he was the initiator and president of the organizing committee of the *First International Conference of Semiotics of Music*, held in Belgrade in 1973. This was a very important event considering that this was the early phase of this young discipline, and that discipline's leading experts such as Gino Stefani, Jean-Jacques Nattiez, and Michel Imberty took part in the conference.³

2] Predgrad Palavestra, *Iskošeni ugao Dragutina Gostuškog*, «NIN», 1998, <<http://www.nin.co.rs/arhiva/2505/10.html>> (25.8.2018).

3] See Tomašević, *The man who was trusted*, pp. 15-16.

In an attempt to explain the conditions and cultural context in which Serbian and Yugoslav music and musicology developed in, I will resort to one interesting and quick-witted phrase. Namely, while proposing that the transition is continuous in the contemporary Serbia, as well as in the former state, Socialist Federative Republic of Yugoslavia, musicologist Vesna Mikić introduces 'the neither/nor qualification', naming it 'Yugoslavic antithesis' after a prominent stylistic figure in epic poetry from the Balkans-Slavic antithesis.⁴ This three-piece figure consists of a question and two answers, the first one being the negative one ('neither' this, 'nor' that) and the second one the explanation and the 'real' answers to the question. Mikić, thus, focuses on the second part of Slavic antithesis, recognizing in its unstable nature some of the most important issues of life in former Yugoslavia. According to her, the Yugoslav neither/nor seesaw could be discerned in 1. geopolitics and the ever so important question of belonging to neither Eastern, nor Western bloc, 2. some national issues, one of which is language (neither Serbian, nor Yugoslav, but Serbo/Croatian), 3. everyday life practices, that teetered between socialism and capitalism.⁵

What is possibly the most important historical point that determined the future unsteady place and sort of 'defection' of Yugoslavia to the Non-Aligned Movement, is the 'historical NO' Josif Broz Tito and the Yugoslav Communist Party said to Stalin and USSR in 1948 after the accusations for the 'treason' of the communist ideas. Consequently, Eastern European countries blocked all connections – including economic, diplomatic, cultural, and others – with Yugoslavia thus belonging to 'an empty space' between the two Cold War blocs.⁶ After the Tito-Stalin split, Yugoslavia pursued the so-called neutral policy and a position between the Blocs. With the alienation of the USSR, the opportunity emerged for the Western cultural influence to kick in. This was the key point for the beginning of the never fully performed transition to capitalism in a society that never reached the final stage of transformation from socialism to communism.⁷ However, like the other communist states, Yugoslavia had a certain model of cultural policy that was based on budget

4] See Vesna Mikić, *Neither/nor: articulating constant/continuous transition in Serbian popular music*, in *Music: transition/continuities*, ed. by Mirjana Veselinović-Hofman and associates, Belgrade, Faculty of Music, 2016, pp. 269-276.

5] See Ivi, p. 271.

6] See Ivi, p. 272.

7] See *Ibidem*. Mikić wrote about the state of continuous transitions and its reflections in Yugoslav and Serbian popular music.

administrative agencies and political forums, which served as an apparatus for the state to plan cultural development and its priorities.

The institutionalization of musicology in Serbia occurred in the years after the World War II, and that process was continued throughout the sixth and the seventh decade of the last century. One of the crucial institutions for Dragutin Gostuški, Institute of Musicology of the Serbian Academy of Sciences and Arts in Belgrade, was founded in 1948. It was built on the grounds of a new state law, based on the Soviet model that allowed academies to establish institutes of this kind. Petar Konjović, a composer, the founder and the first director of the Institute, was, as one of his successors wrote:

pragmatic enough to avoid the political and ideological heatedness of the new authorities, and to take advantage of the new opportunities, such as introducing the Soviet model to educational and scientific institution's organization, having in mind the well-being of the professional cause he was devoted to.⁸

GOSTUŠKI AND MUSICOLOGY

Due to a somewhat neutral political and cultural position after 1948, the Fifties in Serbian and Yugoslavian music and art were marked mostly by 'moderated modernism', which implied politically neutral, socially acceptable, and unproblematic type of artistic expression.⁹ By accepting this, numerous composers positioned themselves in the area between avant-garde and tradition, pursuing neither completely contemporary composing ways, nor the ones that were set in the first half of the century, that represented more traditional, romantic style of composing. I will argue that something similar was about to happen in musicology. However, musicologists working in the Institute (it is worth noting that, at the time, they were mostly composers) committed themselves to the traditional approach, rather than catching up with contemporary European musicological aspirations.

Konjović and his associates had a very clear plan from the beginning: Institute was set to promote and support preservation and conservation of the musical heritage, which included both traditional and artistic music. Likewise, it was necessary to organize archives and libraries, to publish textbooks, dictionaries, and lexicons, as well as to connect and communicate with similar institutions in the state and abroad. At about the same time, Gostuški started playing

8] Даница Петровић, *Музиколошки институт Српске академије наука и уметности (1948-2010)*, «Музикологија», 10, 2010, pp. 11-34: 12.

9] See Ivana Medić, *The ideology of moderated Modernism in Serbian music and musicology*, «Musicology», 7, 2007, pp. 279-294: 293.

the role of the *enfant terrible* of Serbian musicology. Interested in European philosophy, and particularly the methods of French structuralism, comparative aesthetics, and interdisciplinary studies, he paved his own unique way, in parallel with the dominant traditionalist and historical approaches. In comparison to his colleagues, Gostuški presented fresh concepts, new ideas, and abundant vocabulary, which brought him the title of the 'trademark' of their time.¹⁰

Interdisciplinarity was one of the main characteristics of Gostuški's scientific works, best described in his previously mentioned book, *The time of art*. The methodology of comparative aesthetics, and competence in art and music history, philosophy and music aesthetics, physics, mathematics, and biology, made Gostuški's style intriguing, informed, critical, and comprehensive. Particular thematic unity of *The time of art* is achieved by several hypotheses:

1. Notion of periodical return to classicism;
2. The idea of tardiness of music in comparison with other arts, in terms of changing styles and aesthetic principles;
3. The idea of acceleration of historical processes, based on Thomas Munro's 'evolution of arts.'¹¹

The most distinctive part of this book is certainly the way in which Gostuški explored the period from 12th to 16th century. In comparison to visual arts and architecture, he recognized Romanic style as the first authentic style of music in European history, followed by the Gothic period. The time interval between 12th and 16th century is hereby defined as Gothic period that witnessed «the artistic development of a unique and very specific way of thinking». Gostuški makes analogies between the «visual polyphony and plastic counterpoint of Gothic architecture», and the vocal polyphony, peaking in the 16th century.¹²

Gostuški states that the notion of musical Renaissance remains 'irrational' for musicology, as well as the history of arts. Difficulties in analysis are based on two main problems: 1. if the beginning of this period is marked by the return of antique values, music would not be able to rely on sources because the antique practice is almost completely unknown, and 2. music would have had the greatest difficulties in adapting the mechanisms and its 'language'.

10] See Роксанда Пејовић, *Комплексно посматрање музике: критичари, есејисти и естетичари. Павле Стефановић и Драгутин Гостушки* ['Complex observation of music. Critics, essayists and aestheticians: Pavle Stefanović and Dragutin Gostuški'], Београд, Факултет музичке уметности, 2012, p. 123.

11] Cfr. Tomašević, *The man who was trusted*, p. 16.

12] See Gostuški, *Vreme umetnosti*, p. 57.

Gostuški believed that it is important to locate the beginning of Renaissance in the very beginning of the 17th century, when «the last breath of middle ages is shut down with the death of Giovanni Pierluigi da Palestrina». In his own words, if Palestrina's death is a marker of the end of an epoch, it is certainly not the epoch of Renaissance. To certify this claim, Gostuški states that if we, nonetheless, assume that Palestrina is a composer of Renaissance, we would, among others, accept the facts that: 1. music was the first to accept Renaissance and Baroque, therefore having specific Avant-garde quality, 2. that in France, music Renaissance preceded humanist movement by around 150 years, 3. that the turn from Renaissance to Baroque was transformed by virtue of spontaneity of all social classes, and not by technical and stylistic interventions of professionals, and so on.¹³ The inception of musical Renaissance, bearing in mind the mentioned tardiness of music and the remarks stated here, should be, thus, placed at the beginning of the 17th century, when the revival of classical Greek philosophy and art postulates has occurred in music.

MUSIC AND POETRY

In 1969 Gostuški had a paper published in «The Musical Quarterly», entitled *The third dimension of poetic language*.¹⁴ This paper, derived from his dissertation, deals with analogies between poetry and music, more precisely, analogies between the rhyme and rhythm, as well as rhyme and harmony.

The importance of this study for Serbian musicology at the time is multilayered: on the one hand, there is a mere fact that a scientist from Serbia/Yugoslavia got published in this prestigious journal. On the other hand, there is the acknowledgement that Gostuški received by writing on the subject that was current, topical, and intriguing in the field of musical science.

'SCREEN THEORY'

An interesting aspect of Gostuški's scientific thought certainly is his proposal of the 'screen theory', which was introduced in his presentation at the First International Conference of Semiotics of Music in Belgrade in 1973. The 'screen theory' emerged as a proposal of the theoretical system in which Gostuški

13] Cfr. Bojana Radovanović, *Communication and analogies between music and image: Dragutin Gostuški's theory of screen*, presented at *Transpositions: music/image*. XIII International Conference of the Department of Musicology, Faculty of Music, University of Arts in Belgrade, 12-15 October 2016, pp. 1-9: 5.

14] Dragutin Gostuški, *The third dimension of poetic language*, «The Musical Quarterly», LV, 3 1969, pp. 372-383.

addressed the question of the relationship of art and nature, and the question of realism in the art and theory of arts in general.¹⁵ The 'screen theory', admittedly, yet without the name, was first drafted in the introduction of Dragutin Gostuški's doctoral dissertation. Tomašević studied the probable influence of Etien Surriou's idea of translation on Gostuški's theory. In the text *Реалност, музика, језик. Прилог проучавању проблема значења* ('Réalité, musique, langage. Contribution a l'étude du probleme de la signification'),¹⁶ Gostuški debates the possibility of examining the arts through the principles of 'holography', «one quite modern interpretative technique», regardless of the historical period in which the considered art is examined.¹⁷ In Gostuški's opinion, there are three factors of holographic reproduction: the first one is the object found in nature, the second one is transposition of said object which is fixed by a specific technique, and, the third one is interpretation, whose effect has maximal compatibility with the first factor. This interpretation also includes the three-dimensional value of the object. The middle factor, transposition, is actually the hologram, which is structurally different from the other elements of the process, and, at the same time, it cannot be easily and clearly defined.¹⁸

When applying this principle to the analysis of arts, Gostuški finds its logic rooted in the foundation of every form of arts. At the same time, there is a system of rules situated between the object from nature and its esthetic transposition. This system is generated through the artist's contact with the real world. Here we can make a remark and notice the possibility of examining the correlation between Gostuški's formulation of the problem and the concept of signifying practice. However, this question is not in the interest of this study, and I will not be examining it further. Anyhow, the system in which the artist is working is named the 'system of compulsory/obligatory reference', and it is interpreted as a bulkhead, or, rather, a 'screen' that stands between the artist and the object of the outer, real world. The screen in question provides the potential for selection and treatment of objects that are projected in accordance with the system. Likewise, the screen can be used to arrange the set of models

15] See Katarina Tomašević, *Vreme umetnosti Dragutina Gostuškog. Odnos prema filozofiji i estetici Etjen Surria*, in *Srpska estetika u XX veku*, ed. by Mirko Zurovac, Beograd, Estetičko društvo Srbije, 2000, pp. 137-148: 141.

16] Dragutin Gostuški, *Réalité, musique, langage. Contribution a l'étude du probleme de la signification*, «International Review of the Aesthetics and Sociology of Music», VIII, 1977, n. 1, pp. 49-72. In Serbian: Драгутин Гостушки, *Реалност, музика, језик. Прилог проучавању проблема значења*, in *Интердисциплинарне теорије књижевности*, прир. Катарина Томашевић (Београд, Институт за књижевност и уметност, 2001), pp. 233-251.

17] See Гостушки, *Реалност, музика, језик*, p. 238.

18] Cfr. *Ibidem*.

which the artist use, to enlighten the object/the work of art. Thereby, even if the artist is translating, or ‘transposing’ a non-artistic form into an artistic one, or transposing one form from one system into another, he doesn’t have the task of super structuring or finishing what is ‘unfinished’ or ‘imperfect’ in nature. Nature and the artist himself are a part of the same world, as well as the artist’s system in which the art is conceived, and, by the same logic, the art itself is the part of that world too.

Furthermore, Gostuški argues that music itself is «far more realistic» and closer to its physical definition than, for example, visual arts.¹⁹ The reason for this conclusion is the fact that there is «nothing in music that wouldn’t be accessible to an immediate acoustic analysis of its manifestations».²⁰ The author thereby emphasizes his belief of the groundlessness of analyzing music outside of its real world, as well as the necessity to search for its extra-musical content, stated in its most ordinary meaning throughout language. If it is to say that language is represented by the logical, that is, grammatical facts, and music by the syntactic and affective ones, then we can confirm, Gostuški believes, that «music starts where the language has stopped».²¹ In other words, music logically describes the facts located in psychological reality, which are as realistic as material facts.

While, in Gostuški’s opinion, the Middle Ages are the time of inconsistent tendencies in different arts, Renaissance, as explicated in previous paragraphs, represents the time when the new, common worldview (*Weltanschauung*) was established as a ‘central principle’. This principle was the universal law, because of which we are able to find analogies in all art forms.

CONCLUSION

After his presentation in the Conference in 1973 and the last published text on interdisciplinary nature of musicology, Gostuški retired from scientific musicological work and dedicated his time to media and criticism. Although he never actually obtained the degree in musicology, I believe that, as I stated in my previous papers on his works,²² Gostuški represents one of the most im-

19] Cfr. Radovanović, *Communication and analogies*, p. 4.

20] Гостушки, *Реалност, музика, језик*, p. 241.

21] Ivi, p. 245.

22] See Bojana Radovanović, *Nauka kao umetnost – interdisciplinarnost u naučnim radovima Dragutina Gostuškog* [‘Science as art – Interdisciplinarity in scientific works of Dragutin Gostuški’], Master Thesis, University of Arts in Belgrade, 2015; Бојана Радовановић, ‘Један лични поглед на ствари’ – телевизијски циклус Рађање српске музичке културе Драгутина Гостушког [‘One rather personal point of view – Dragutin Gostuški’s TV series *The birth of*

portant figures in Serbian musicology till this day. However, despite the fact that Gostuški left behind an extensive bibliography, there is a lack of interest among Serbian musicologists for this particular part of Serbian musicological history that, without a doubt, indebted future generations of music thinkers in Serbia and Yugoslavia.

He is often overlooked by both traditionalist musicology and aesthetics. For the most part, to give an example, Gostuški is excluded from the comparative aesthetic books or historical overviews of this discipline in Serbia. Paving his unique way, he is sometimes marked as neither genuine musicologist, nor aesthetician. But, wasn't he both?

Today his work is often mentioned, referenced, and remembered but, crucially, he is neither forgotten, nor celebrated or studied in a way he deserves.

Serbian musical culture'], in *Артикулација као средство комуникације, интерпретације и значења*, ed. Милена Петровић, Факултет музичке уметности, Београд, 2016, pp. 103-111; Radovanović, *Communication and analogies*.

